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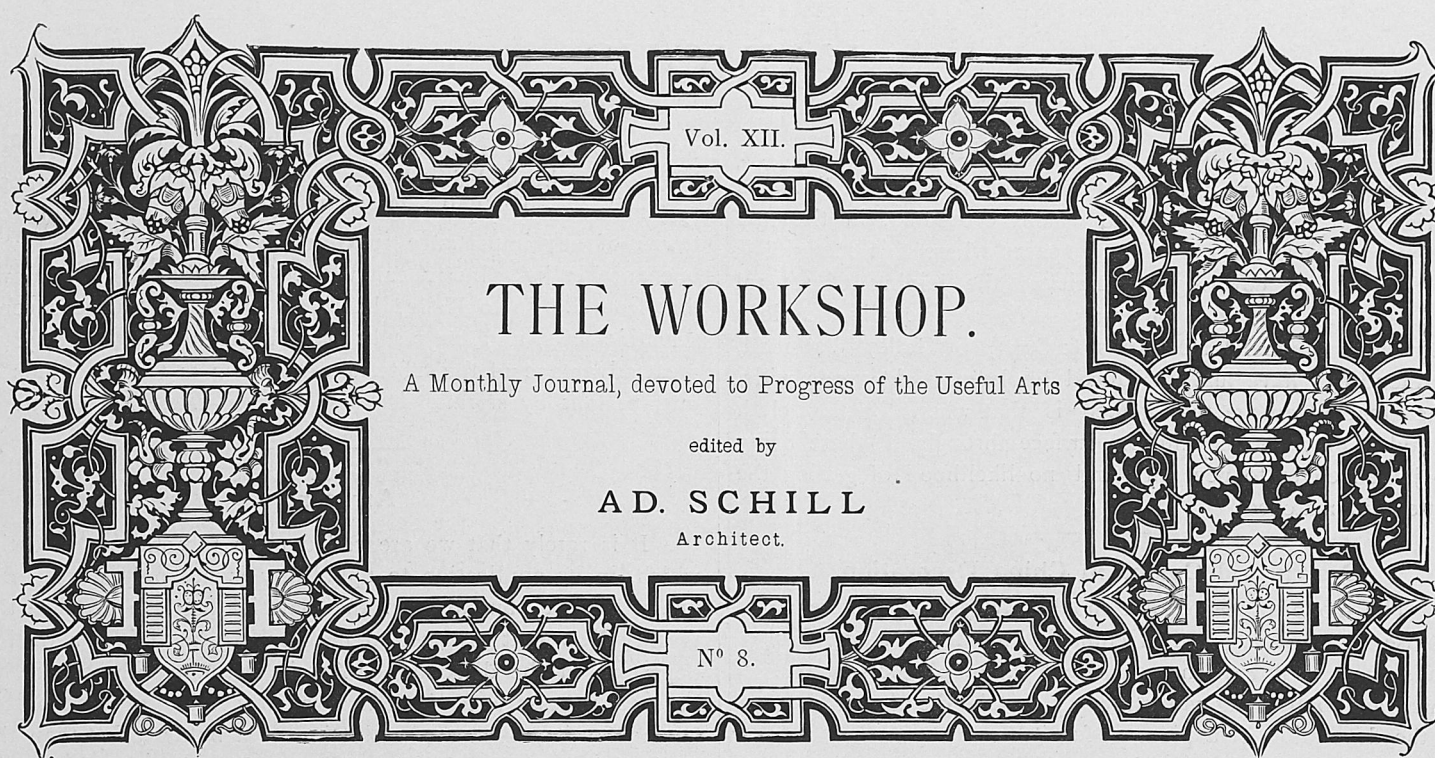
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EXPLANATION OF THE PLATES.

Plate 57. — Memorial Tablet, Goldsmith's Work in the style of French Renaissance by L. Falize, Son, in Paris.

The curious and ingenious mixture of Italian and Gothic forms, pilasters, three-quarter columns, candelabra and other details of the Classical styles adapted to forms essentially Mediæval, often enriched by buttresses and pinnacles, is characteristic, both in Architecture and Decorative Art, of the early period of French Renaissance, in which this magnificent work of the goldsmith's art is designed. It was not until the end of the first quarter of the 16th century that the Italian style of decorating goldsmith's work was adopted either in France or Germany, although Italy had long been famous for it. To the Italian artists, whom Francis I (1515—1546) invited to his court, must be attributed this bold but elegant fusion of decorative features, so different in style; for the Italians were the influencing minds, and the native artists laboured only to rival them in the style they were introducing. The consequence was, that during the reign of Francis the new style became thoroughly established, finding its highest form of expression and most splendid development in the châteaux of Gaillon, Chenonceaux, Chambord and Blois, on which this prince loved to lavish his treasures.

The architectural framework of this specimen of modern art is in silver, the central panel, with the figure of Marguerite de Foix, Duchess of Bretagne, by M. Chèdeville in gold.

The total height of the memorial tablet is 0,53 m. or 21 inches.

Plate 58. — Initials, designed by O. Girard, Archt. in Vienna.

Plate 59. — Drinking Cup and Decanter Paten in Silver, designed by Ihne and Stegmüller in Berlin.

The objects, very simple in design, are partly gilt, the ornament is engraved and filled in with black incrustation.

Plate 60. — Pier Table and Stuffed Chair, designed and manufactured by F. W. Brauer in Stuttgart.

These pieces of furniture form part of the fittings of a magnificent Ball Room executed in the style of Louis XIV in the Palace of Sigmaringen for the Prince of Hohenzollern-Sigmaringen. The furniture is in lime-tree wood, gilt, the covering red velvet.

Plate 61. — Cabinet in Ebony inlaid with Enamels, designed and manufactured by Fr. Schœnthaler in Vienna.

Drawers and door of upper part show cloisonné enamel, the lower panels and the columnnets being in porphyry with bronze mountings.

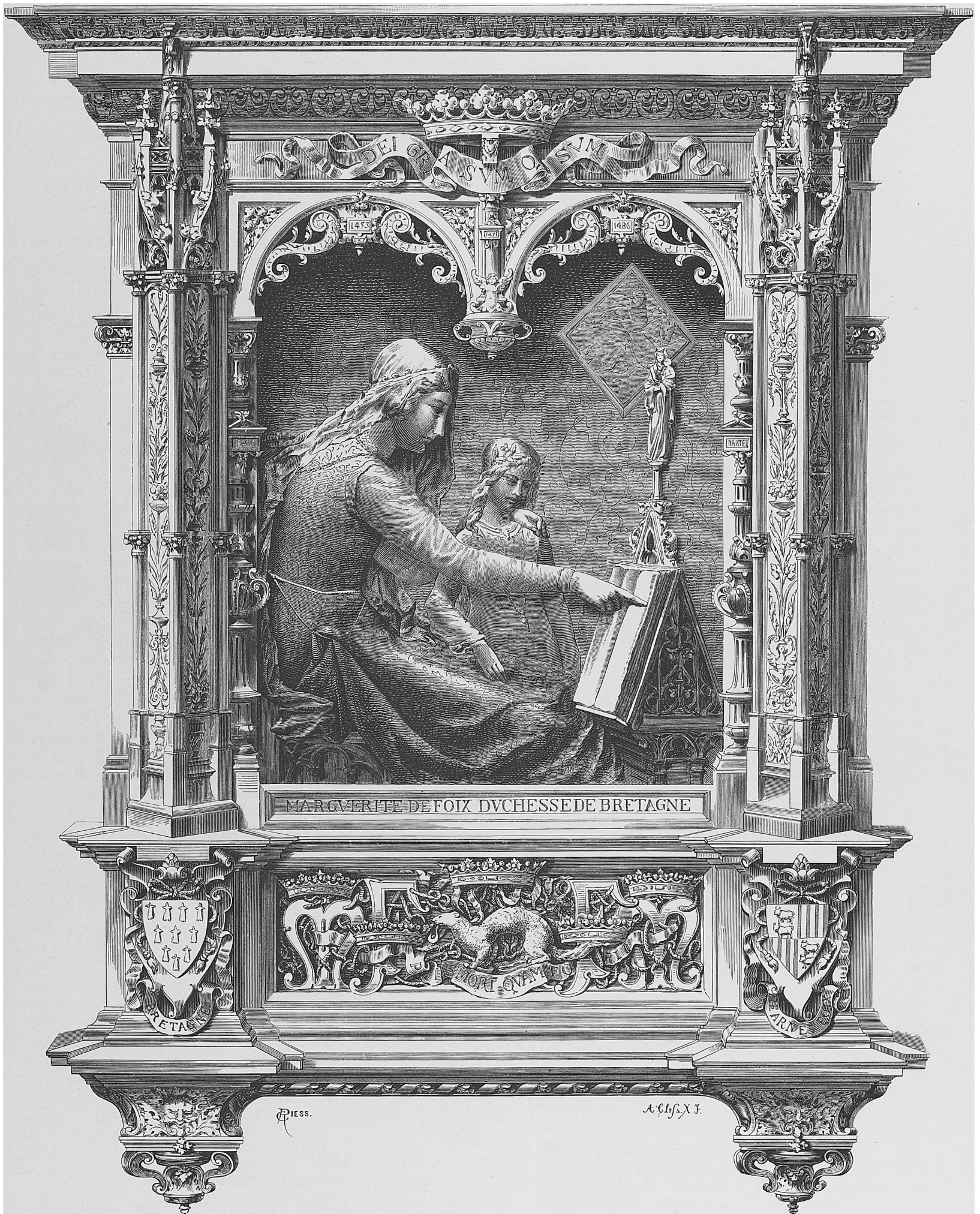
Plate 62. — Wooden Ceiling in Quedlinburg (1560).

This fine ceiling is divided by a main beam or girder into two equal compartments, one of which is represented in our engraving. The design and arrangement of the work, the bold mouldings, the delicate tints of the different kinds of wood relieved by some marquetry ornament, all contribute to the harmonious effect which the ceiling produces.

Plate 63. — Gas Bracket, designed in the style of Louis XIV by Ch. Boileau, Son, Architect, executed by Chabrié and Jean in Paris.

The bracket in metal gilt, having four branches and five lights, belongs to the fittings of the picture gallery of the Magasins du bon marché in Paris.

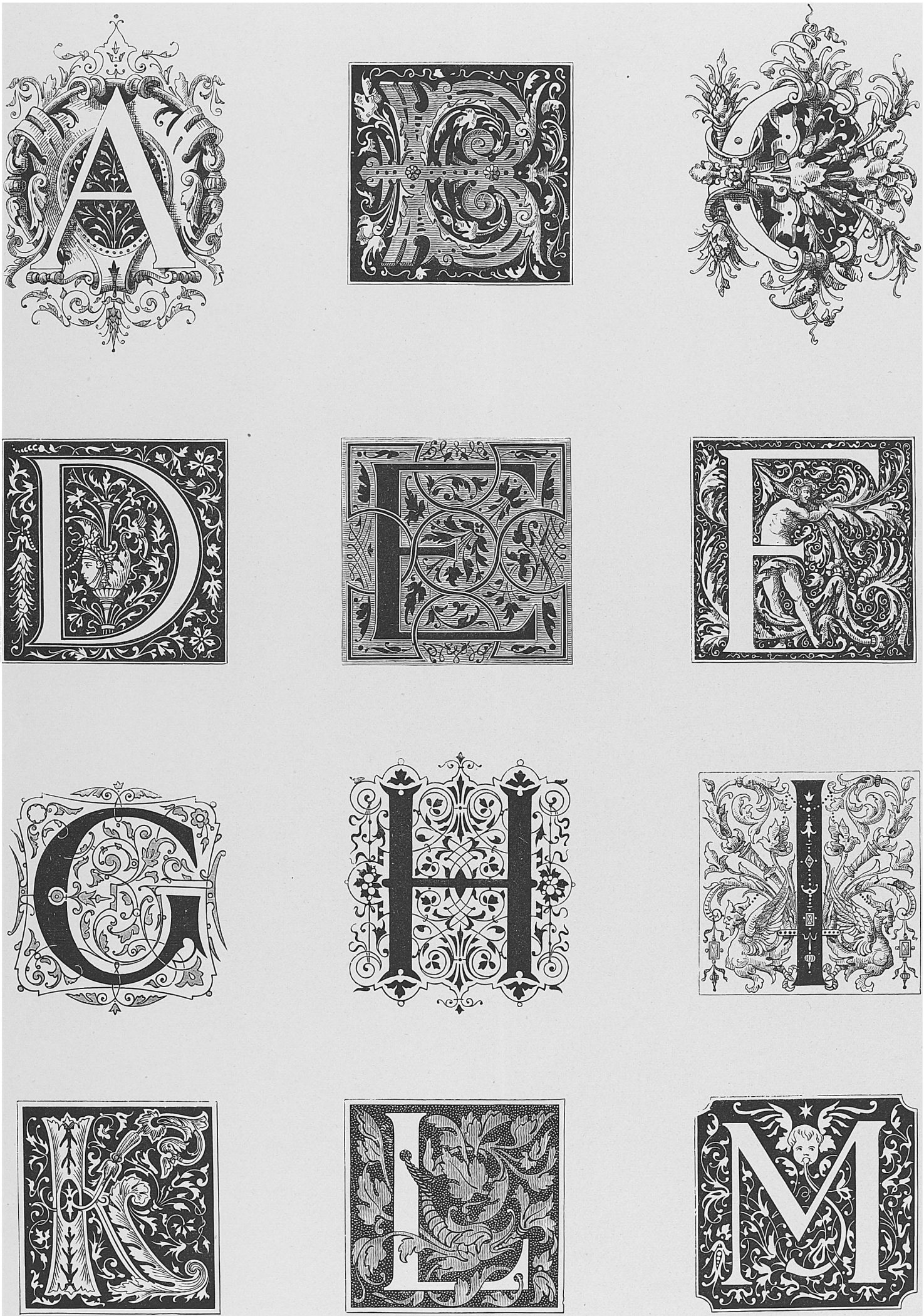
Plate 64. — Book Cover, dated 1592, from the former Museum Minutoli in Liegnitz.



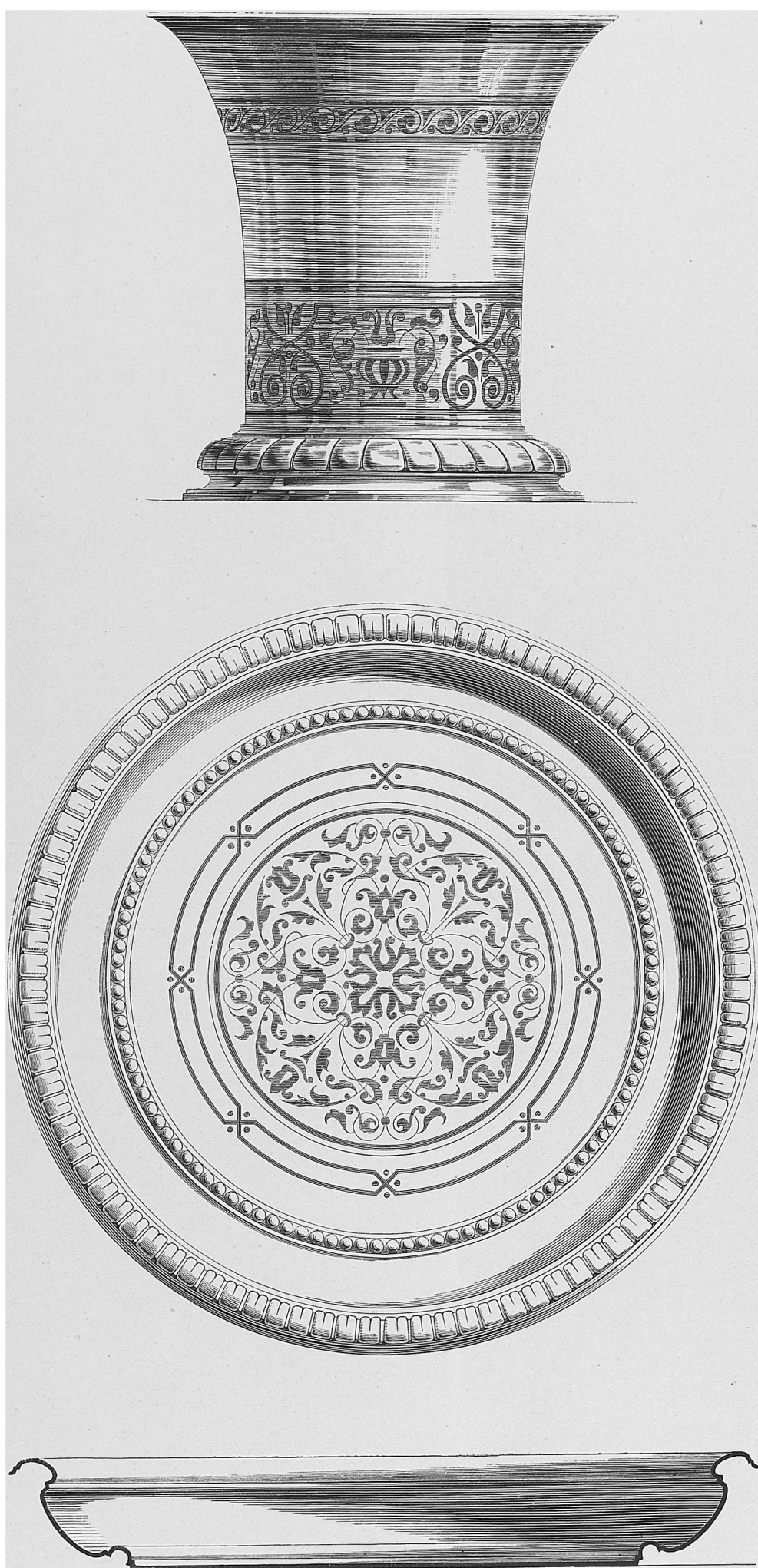
Memorial Tablet, Goldsmiths' work in the style of French Renaissance by L. Falize, Son, in Paris.

From the Paris Exhibition.

Great Prize of Honor.



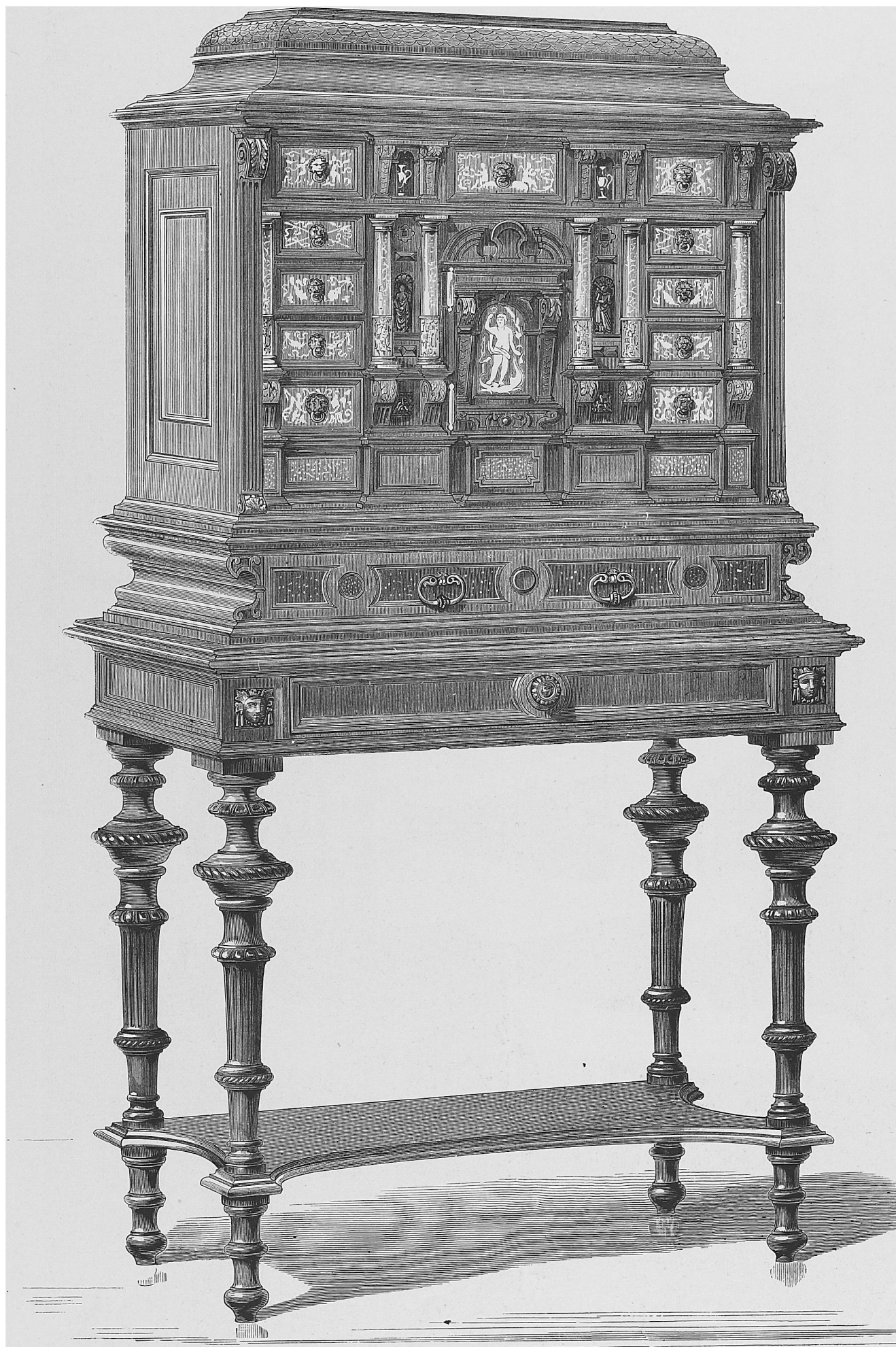
Initials, designed by O. Girard, Archt. in Vienna.



Drinking Cup and Decanter Paten, designed by Ihne and Stegmüller in Berlin.

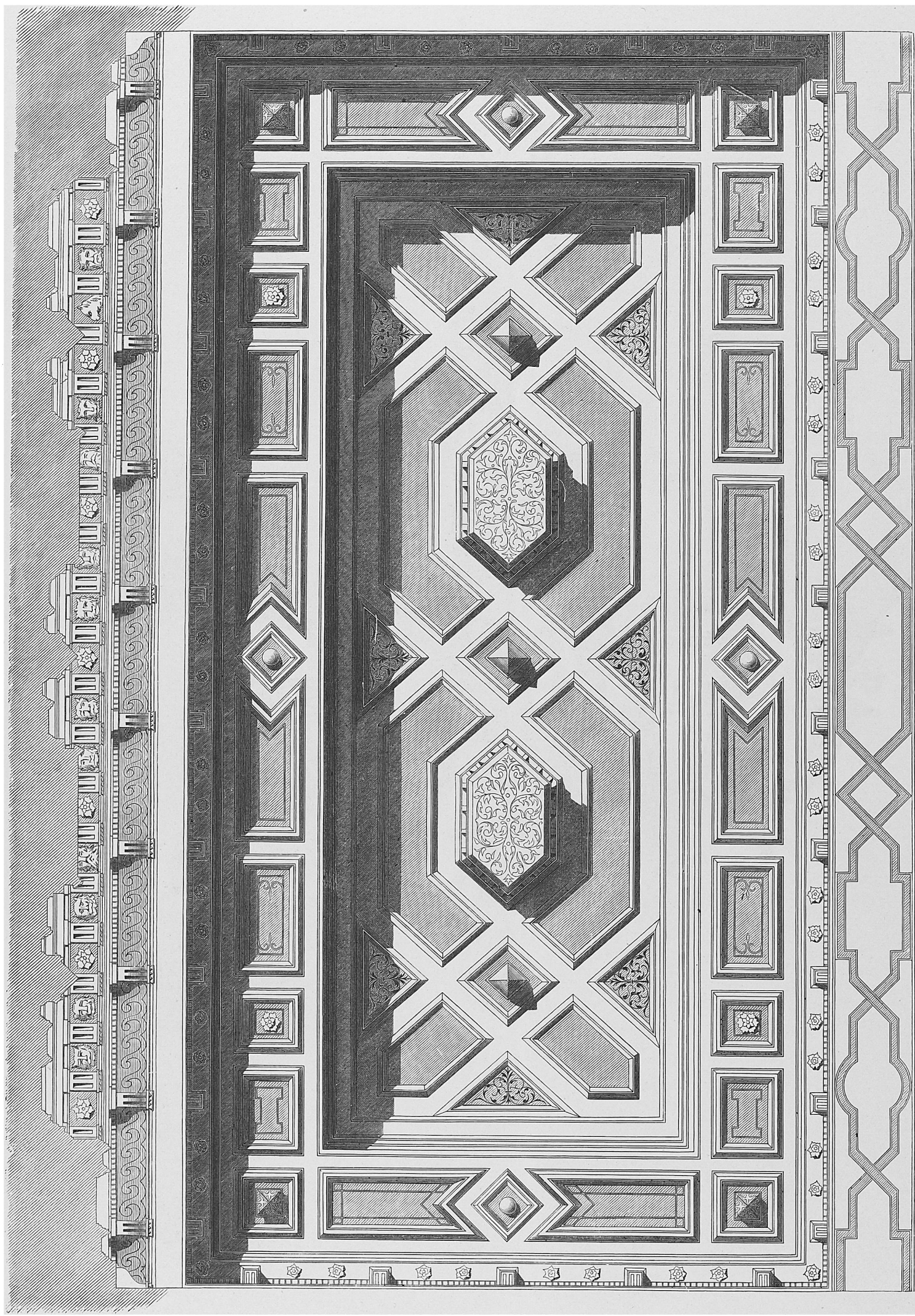


Pier Table and Stuffed Chair, designed and manufactured by F. W. Brauer in Stuttgart.

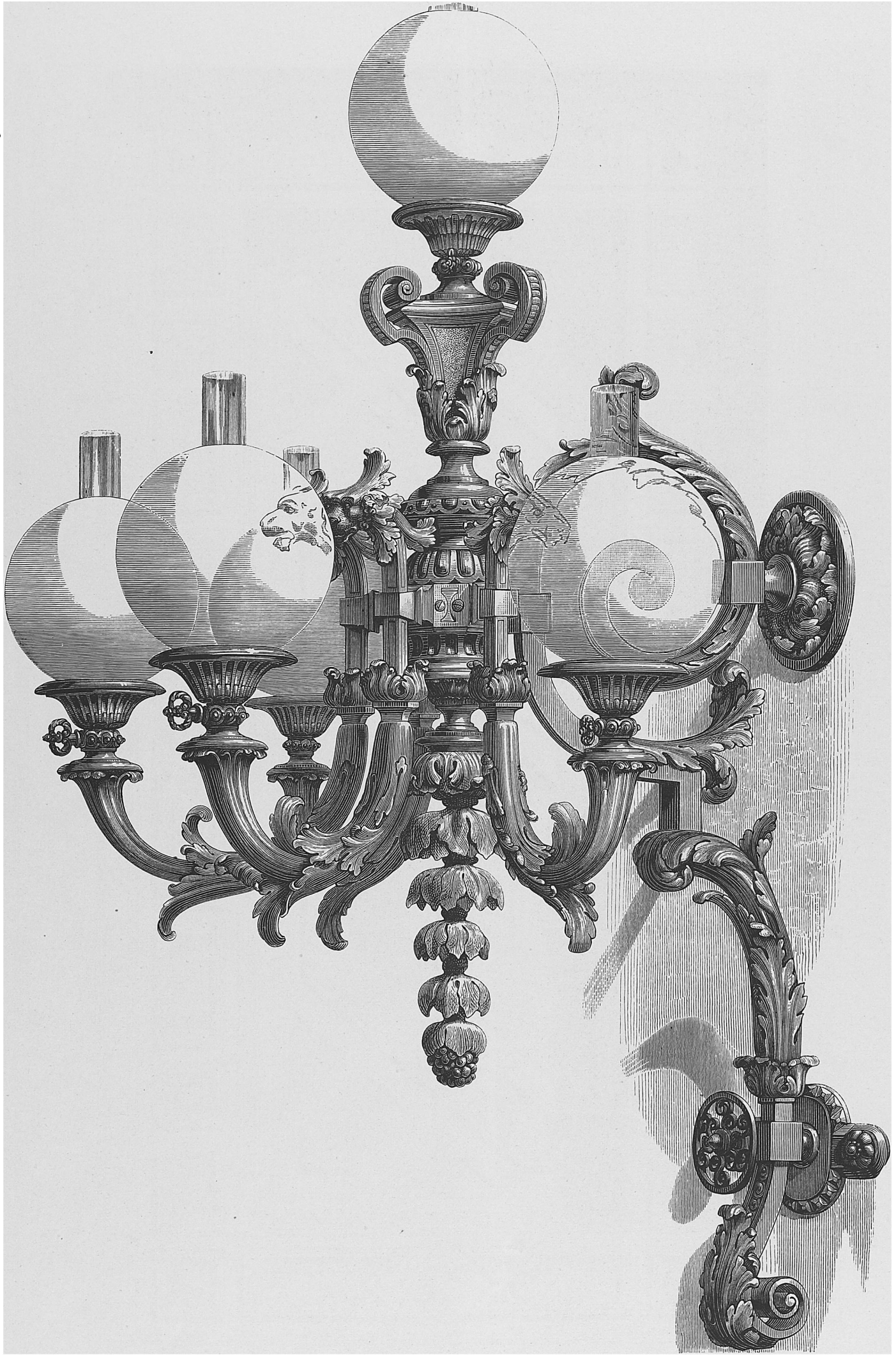


Cabinet in Ebony inlaid with Enamels, designed and manufactured by Fr. Schoenthaler in Vienna.

From the Paris Exhibition.



Wooden Ceiling in Quedlinburg (1560).



Gas Bracket, designed by Ch. Boileau, Son, Archt., executed by Chabrié & Jean in Paris.



Book Cover, dated 1592, from the former Museum Minutoli in Liegnitz.